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109 Reade Street. New York, N. Y.

Communications should be addressed to the Record Department of the Crescent Talking Machine Company.

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AND INFORMATION

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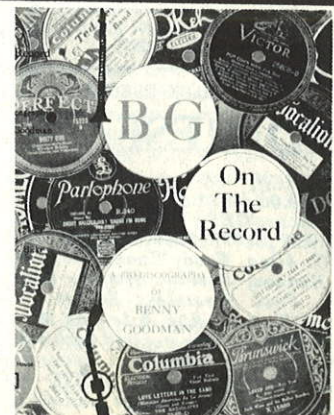
record research



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REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac



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Great tribute to a jazz giant
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Crescent

CRESCENT PATHE TIE IN? - Preliminary Research - George Blacker

The foundation for this project was laid innocently enough when, about two months ago, I found a copy of Crescent C10058 ("Boogie Rag/I Wonder Why" - Sweatman's Jazz Band) in an antique shop. I looked it up in Rust, noticed that he didn't have the master numbers, wrote them into the book, sent the information on to this publication and, for a while, did nothing further.

A recent visit to my home by Carl Kendziora set me off. Seeing some of the other Crescents I'd brought along with C10058, he remarked on the similarities between them and Pathe records: (predominantly) script matrix numbers under the label, similarity in lettering used on the labels, the designation only of the B-side of the disc by a "B" immediately above the label, and the phrase "For United States Consumption Only" that appears on the labels of both. The only slight difference here is that Pathe abbreviates to "U.S." He ventured the theory that Pathe might have done their recording and processing. We got going on other matters and the subject of Crescent records didn't come up again that day.

After he left at night, I came across the Crescent again. I remembered then that I had recently acquired a copy of Pathe 20147 ("Dance and Grow Thin/Boogie Rag" - Wilbur Sweatman and his Jazz Band). Even when I filed it, I had wondered at the coincidence of titles. Since the two were not filed at the same time, but several weeks apart, I didn't think to compare master numbers. When I noted the master numbers of the Crescent in my copy of Rust, I failed to look further up the page, dope that I was. This time, though, my intellect, normally feeble, was much aroused by several hours of discographical discussion, and I decided that there was no better time than the present to check those two records. I dug out the Pathe, looked at the master number, double-checked the Crescent -- and the top of my skull went into orbit.

When I'd recovered that and fastened it back into place, and got over the slightly sick feeling that often accompanies swallowing one's tongue, I decided that this matter would bear further looking into. I got together all of the Crescent records in my possession, dug out my 1917 Pathe record catalog and started comparing titles and artists' credits. The result appears below.

It is obvious, of course, that Crescent and Pathe could not interchange masters directly. The differences in diameters and grooving rule that out. I theorize that one or both of the following things were done: (a) two sets of masters were made at a session, one for Crescent, the other for Pathe, or (b) the material was transferred from one type of master to the other by a pantograph device similar to that used to copy cylinders in the 1890's before mass production from electroplated molds was introduced. I'm fairly sure that the Pathe version of "Boogie Rag" is a dub, as the audio quality is poorer than that of the Crescent, and distortion is audible toward the end.

Where they are present, I have noted the dates that were lightly inscribed into the outer margin and rim areas of the Crescents. I can, however, venture no tenable theory regarding their significance. All Crescent master numbers, except where noted, are in script.

This is, of course, only a small beginning of what could develop into a pretty sizable job. The release of a few titles on both Crescent and Pathe is no guarantee that the master numbers will always tally. I had originally only one firm instance of this, but a check with Carl Kendziora's notebooks revealed a few more. These are appropriately credited.

It is up to someone else to carry the work forward. The master numbers of the Pathe vertical releases listed herein are especially desired. Further listings of Crescent releases would also be desirable, along with some estimate of the life of the label. If you have any information, please send it to Record Research, not to me.

Crescent C10002 - A (S 66061-1) - "Little Mary Cassidy" (Somervell)
Harry Blake, baritone w. pno acc
(date in rim: 12/6/17M; mirror image: 11/30/17M)
This title released on Pathe 20155 by Wallace Cox

B (S 65415-1) - "Way Down Home" (Frost)
Peerless Quartet, w. orch. acc.
Date in rim: 11/26/17M; no mirror image discernible) This title released on Pathe 10065, same artist credit

Crescent C10007 - A (S 66042-1) - "Sally in Our Alley" (Carey)

Metropolitan Male Quartet, unacc.
Date in rim: 11/15/17M; no M.I.
This title released on Pathe 20243 (T 66042-?) by the University Quartet, unacc.

B (S 66449-1A) - "Auld Lang Syne" (Trad.)

Metropolitan Male Quartet, unacc.
Date in rim: 12/3/17M
This title released on Pathe 20195 by the University Quartet, unacc.

Crescent C10009 - A (S 65739-1) - "La Coquette" - Intermezzo (Onivas)

Crescent Concert Orchestra
Date in rim: 11/20/17M; M.I.: 11/13/17M
This title released on Pathe 20110 by the Pathe Concert Orch.

B (S 65815-1A) - "When Love is Silent" - Meditation (Klickman)

Crescent Concert Orchestra
Date in rim: 11/26/17M
This title released on Pathe 20002 by the Pathe Concert Orch.
This mx. no. not in script

Crescent C 10012- A (S 65291-1) - "Tambourines and Oranges" - Adapted from "LaCinqtaine" (Klickman)

Fred van Eps, banjo solo w. pno. acc.
Date in rim: 11/23/17M; M.I.: 11/19/17M
This title released on Pathe 10036 by Van Eps and (Frank) Banta, banjo and piano

B (S 65894-2) - "Teasing the Cat" - One Step (Johnson)

Van Eps Trio (Banjo, sax & pno.)
Date in rim: 11/20/17M; M.I.: 11/13/17M
This title released on Pathe 20087 by the Van Eps-Banta Dance Orch.

Crescent C 10020 - A (S 65931-1) - "Southern Blues" (Also on lateral Pathe 021089 and Perfect 11161, mx prefixed with "N" as per Carl K. notebook)

B (S 65932-1) - "He Lei no Kaiulani" (A wreath for Princess Kaiulani)

(Old Hawaiian Melodies)
The Louise and Ferera Hawaiian Troupe
Side A title released on Pathe 20101, B title on Pathe 20102 as by Louise and Ferera. Side A performer credit the same on Pathe as on Crescent.

Note: Alone of all records investigated herein, this one is not in my possession at this writing. Data copied from file card.

Crescent C 10028 - A (S 65747-1A) - "Mammy's Little Coal Black Rose" (Egan-Whiting)
Helen Vogt and George Burnside, vocal duet w. orch. acc.
Date in rim: 11/26/17M; M.I.: 11/13/17M
This title released on Pathe 20103 by Ruth Royce & Louis Winsch

B (S 66419-1) - "A Little Bit o' Honey" (Carrie Jacobs-Bond)

Arthur Johnson, tenor w. orch. acc.
Date in rim: non visible
On Pathe 20233 - "Little Bit o' Honey" - Noble Sissle, Mx is T 66147-2A; the Pathe and Crescent versions don't match - the Crescent has S 66419-1. Anyone having this Pathe can further check me out re: the mx, please!!

Crescent C 10030 - A (S 66309-1) - "Ching Chong" - One Step (Wendling)

Crescent Military Band
Date in rim: 10/29/17M; M.I.: 10/26/17M
This title released on Pathe 20211 by the American Republic Band

1917 Thanks in

Crescent

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- 1001—Gypsy Love Song (Shubert), On My Little Gypsy Sweetheart (Latter), Arthur Barr, Baritone.
1002—Little Mary Cassidy (Somerset), Harry Blake, Baritone.
1003—Auntie's Perfect Quartet.
1004—Drunk To Me Only With Thine Eyes (Johnson), Harry Blake, Baritone.
1005—Auntie's Perfect Quartet.
1006—Mama's In De Cold, Cold Ground (Peters), Perfect Quartet.
1007—All I Want Is A Change, Some Roses, and You (Harris), Campbell and Burr.
1008—Holly, Holly (Dykes), Carrie, Present, Contralto, Organ.
1009—Auntie's Perfect Quartet.
1010—Auntie's Perfect Quartet.
1011—Auntie's Perfect Quartet.
1012—Auntie's Perfect Quartet.
1013—Auntie's Perfect Quartet.
1014—Auntie's Perfect Quartet.
1015—Auntie's Perfect Quartet.
1016—Auntie's Perfect Quartet.
1017—Auntie's Perfect Quartet.
1018—Auntie's Perfect Quartet.
1019—Auntie's Perfect Quartet.
1020—Auntie's Perfect Quartet.

Double-Faced. 75 Cents. Ten 200 Selections in Repertoire Affording Every

- 1000—All The World Will Be Jealous Of Me (Hall), Irving Kaufman, Tenor.
1001—May Be Gone For A Long, Long Time (Van Tilzer), Charles.
1002—Auntie's Perfect Quartet.
1003—Auntie's Perfect Quartet.
1004—Auntie's Perfect Quartet.
1005—Auntie's Perfect Quartet.
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1018—Auntie's Perfect Quartet.
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1020—Auntie's Perfect Quartet.

Second illustration from Phonograph issue of Nov. 14, 1917 on front cover.....

Third illustration 'The first listing'?? in the Nov. 21 issue appears on our page 5

Phonograph, Nov. 7, 1917 Crescent Introduces Own Record In

The Crescent Talking Machine Co., New York, now enters the record manufacturing field with an initial list of one hundred and twenty selections. Many requests have already been received by the company for its first catalog of Crescent records when issued and the announcement this week that the company is now ready to ship records will no doubt be received with pleasure by the many patrons of the Crescent.

"Included in our first supplement," said Dr. Rowland G. Faldt, the Crescent sales manager yesterday, "is a wide variety of dance and operatic music. We have been fortunate in being able to sign up a number of exclusive contracts with prominent artists to make our records only in fact, we have spared no expense in effort to bring out a really high class record, and the many months of preparation will be seen in the quality of our product."

The distribution of the new Crescent records is being handled from the record department at the main office, 109 Reade street, New York.

END OF LISTING

(Ed. note: George Blacker's request for further data on Crescent had Record Research in a lather. Actually this research of Blacker's was supposed to be printed in last issue but we fought for time to find our lost files and information on Crescent which were stored away nearly 2 decades ago. Alas we have found them after weeks of search and now we can add them to Blacker's industrious work.

CRESCENT PATHE TIE-IN? (continued)

- B (S 66289-1)- "Just You and Me" - Medley Fox Trot (Stamper)
Crescent Dance Orchestra
Date in rim: 10/29/17M; M. I.: 10/24/17M
This title released on Pathe 40086 by the Pathe Dance Orchestra. The Pathe release is a 12-inch record, one of four cases discovered of a difference in record sizes.
- Crescent C 10031 - A (C 66402-1)- "Some Jazz Blues" (Lake)
(Pathe mx number is T-66402-1 as per Carl K notebook)
Alabama Jazz Band
Date in rim: none. This title release on Pathe 20236 by the Memphis Pickaninny Band. Despite the title, it is a hilariously corny brass band item of no jazz value. My copy is marred by pre-echo and some distortion. This title was listed in a "Pathe December Record list" as per Talking Machine Journal issue of November 1917.
- B (C 66486)- "Bungalow in Quogue" - Medley one-Step (Kern)
from "The Riviera Girl"
Crescent Military Band
no date in rim. This title released on Pathe 20263 by the American Republic Band
- Crescent C 10044 - A (S 66017-1)- "That Funny Jazz Band from Dixieland" (Marshall)
Arthur Collins, baritone w. orch. acc.
no date in rim. This title released on Pathe 20143 with same artist credit;
- B (S 65755-1)- "If I Knock the 'L' Out of Kelly" (Grant)
from "Step This Way"
Oscar Keap, baritone w. orch. acc.
Date in rim: 11/16/17M; M. I.: 11/10/17M.
This title released on Pathe 20030 by Louis Winsch
- Crescent C 10052 - A (S 65770-1A)- "Honest Injun" (Von Tilzer)
Collins and Harlan, w. orch. acc.
Date in rim: 11/26/17M, M. I.: 10/13/17M
This title released on Pathe 20033 with the same artist credit
- B (S 65875-1)- "Girls, If You Ever Get Married" (Stamper)
Ambrose Mander, baritone w. orch. acc.
Date in rim: 11/20/17M; M. I.: 11/13/17M
This title released on Pathe 20072 by Joe Remington.
According to Carl K., this name was used by Pathe on several occasions to mask Arthur Fields. Vocalist in this case is NOT Fields.
- Crescent C 10055 - A (S 65743-1)- "A Perfect Day" (Carrie Jacobs-Bond)
Wingate Male Quartet, unacc.
Date in rim: none. This title released on Pathe 40051 by the Tempo Male Quartet, unacc. As with Crescent C10030, this is one of the cases of a difference in record sizes.
- B (C 65402-1)- "The Minstrel Boy" (Irish National Song)
Irving Gillette, tenor w. orch. acc.
no date in rim. This title issued on Pathe 29134 by Harry McClaskey. Another case of different record sizes. This record is unusual in that occurs for both sides.
(according to Carl K notebook this title also appears on Pathe 020879 (lateral) with mx N 65402-1)

Crescent C 10057 - A (S 66215-1)- "The Star-Spangled Banner" (Key)

Evans Dittman, tenor w. chorus and orch. acc.
no date in rim. Of four vocal version in the Pathe catalog, the one that seems most apt to be the counterpart of this one is 20126, by George Stewart and chorus.

B (S 66517) - "Your Flag and Country Want You" (Rubens)

Ella Davidson, contralto w. orch. acc.
no date in rim. This title released on Pathe 20278 by Jean Sterling

Crescent C 10058 - A (S 66032-1A)- "Boogie Rag" (Sweatman)

Sweatman's Jazz Band
Date in rim: 12/3/17M; M. I.: 11/23/17M. This inscription also appears in mirror image: "spot @ 9.00".
This title appears on side B of Pathe 20147, bearing stamped (Not script) mx. T 66032-1B.
Question: Could the "T" indicate "transfer"?

B (S 66031-1)- "I Wonder Why" - Medley Fox Trot (Kern)

Sweatman's Jazz Band
Date in rim: 12/4/17M; M. I.: 11/23/17M
This title issued on Pathe 20145 with same credit (per catalog)

Note: This is the baby that started the whole magilla.

Crescent C 10059 - A (S 66071-1A) - "Smiles of Helen" - One step (Allington)

Robert Horton, xylophone solo w. piano acc.
No date in rim. This is the only likely case of re-titling that I have uncovered.
Pathe 20172 (T 66071-1A), entitled "Helen Jackson Smiles", composed and played by Ed. Allington w. pno. acc., would appear to be the counterpart of this side.

B (S 65579-1)- "Serenade" (Titl)

Crescent Instrumental Trio (vln, Flute & Harp)
Mirror image date in rim: 12/8/17M
This title released on Pathe 30273 by the Ackroyd Trio. This is another case of a 12" Pathe counterpart.

not found any where in Rust's discographies

Artist credit on Pathe is "Wilbur Sweatman and his Jazz Band"
see Rust's "Jazz Records" in date 9 other Pathe's

RA SU or Co ST FL An Va sq 12 to may 1918

BEYOND THE IMPRESSION by John Steiner

- GEORGE BARNES and his Octet
- BILLY ARNOLD in Europe with Bechet??!!
- SAMMY STEWART, EUGENE ANDERSON, KLINE
TYNDALL - three pianists from Columbus, Ohio
- Identifying photos from the PICTORIAL HISTORY
OF JAZZ: SAMMY STEWART; CLARENCE JONES;
FRANKIE JAXON.

George Barnes worked for years in the late 30's and early 40's with a batch of well-schooled, young "new" musicians in the NBC Chicago studios. For about 3 years they were featured on the Ray Shield's Review. When the network split into the Red and Blue, some went with Rex Maupin. It was from these studio men that George drew the Barnes Octet which made many Standard transcriptions. The personnel of the earliest Octet according to George via Joe Campbell and according to Bobby Christian, one of the few remaining members in Chicago:

GEORGE BARNES	solo guitar
BILL HUNTINGTON	rhythm guitar
BOBBY CHRISTIAN	drums and vibes
	(later Frank Rullo)
JACK FACIONATO	piano, arrangements
JIMMY BOTH	clarinet
JACK CORDARO	clarinet
WALLY PRESSING	flute
BUD GILBERT	bass
sometimes DON SALATHIEL	clarinet and oboe

Their arrangements were often highly formulated, somewhere near those of John Kirby or New Friends of Rhythm. George lived a short block away from me in the now-jumping Wells Street Old Town strip; and these fellows rehearsed and rehearsed. Their technical capabilities soon became terrific. And they were devoted to jazz; the list of titles on their Standard Q 182 will show that:

MUSKRAT RAMBLE	IT MUST BE TRUE
MY BLUE HEAVEN	JEOPERS CREEPERS
THE ONE I LOVE BELONGS	ALL OF ME
TO SOMEBODY ELSE	AIN'T SHE SWEET
LOVE NEST	WHEN I TAKE MY
ALWAYS	SUGAR TO TEA

When I spoke to Bob Wilbur a year ago about Billy Arnold the Bechet-styled bandleader of 1920, he did not know about him. Unfortunately I did not have closely available the records recorded by Bill Arnold's orchestra which demonstrated that prowess. Until Rust positively disclaimed Bechet, several of us Americans voted for Bechet on side after side. Then there was a rumor that Cricket Smith had been the trumpet player on these Billy Arnold sides. However, Rust lists a Charles Kleiner for trumpet, and my questions as to whether Cricket ever recorded Glover Compton, Mike McKendrick, Eddie South and Junie Cobb (who were in Europe a few years later and who worked with Cricket Smith over there) got an I-never-heard-about-it answer. So perhaps Billy Arnold and Charley Kleiner were simply examples of those European musicians who were able to pick up jazz ideas from even the meager contacts they then had.

There were three pianists from Columbus, Ohio. SAMMY STEWART (born Urbana, Indiana) was in War 1 years the pianist and organist at the Second Baptist Church on 17th between Long and Spring Streets in Columbus. He was also in the pit band of a Columbus theater in 1918 when he received the offer of a job in Toledo. EUGENE ANDERSON (born Oberlin, July 1900) was assigned to the church job when Stewart left. KLINE TYNDALL (born Columbus) was a pianist of stature around Columbus in the same years. TYNDALL played with Howard's Orchestra and also the Whispering Orchestra of Gold in the Columbus area.

Five years later all three were in Chicago. Vance Dixon was working with Stewart at Entertainers Cafe. When Vance received a recording offer, Vance chose Tyndall to accompany him on D A D BLUES for Paramount. Shortly afterwards Vance again recorded D A D BLUES but for Vocalion; but this version which had Anderson on piano was not issued. Within a few years Stewart played Dreamland Cafe using Anderson as his second pianist. Soon afterward Stewart had the stage

band at the Metropolitan Theater, Chicago and Tyndall was his second pianist. What a clique! Several times during his stay at the Metropolitan, Stewart had bands doubling for the 12M to 4AM shift at cabarets. His band played after King Oliver's shift at the Plantation.

In the photo of Sammy Stewart's band on page 41 of PICTORIAL HISTORY (confirming a personnel listed in Downbeat in the 1940's) from left to right are: Derby, George Dixon, trumpet and alto sax; Ike Robinson, banjo; cap, Alex Hill, piano; behind him Bill Stewart, alto sax and clarinet; black hat, Big Sidney Catlett, drums; derby, Kenneth Anderson, alto sax; fur coat, Sammy Stewart, leader, piano; grey cap, velvet collar Walter Fuller, trumpet; white cap, Al Washington, tenor; Kenneth Stewart, * trombone; Maurice Worley, bass. (Information from Ike Robinson).

* Bill & Kenneth were brothers, but no kin to Sammy.

The photo at the bottom on p. 37 PICTORIAL HISTORY of Clarence Jones' band was taken in 1924 and the personnel consists of Frank Biggs, drums; Harry Johnson, trumpet, Ralph Brown, reeds; Art Hill, trombone; Archie Wells, tuba; - Washington, banjo; Clarence Jones, piano; Wright Smith, violin.

The 1929 or 1930 photo of Frankie Jaxon's broadcasting group (in part) below the photo of Stewart on p. 41 were Jerome Carrington at piano; Frankie "Half Pint" vocalist and leader; Delbert Bright with clarinet, Charlie Beal with alto (but he was actually second pianist in orchestra); as well as Hall and Schoffner as indicated. The full band included George Mitchell, cornet; Preston Jackson, trombone; John Lindsay, bass. This band was managed and booked by Jack and Dave Kapp (later of Decca).

All queries etc. to John Steiner, 1444 N. Greenview, Chicago, Ill. 60622.

"SMALL CHANGE" by Woody Backensto

RED AND MIFF STOMPERS (THE EDISONS!)

Some years ago, Ken Crawford asked about the Edison "takes" used on SD 105/6 reissues of the RED AND MIFF STOMPERS. My notes indicated I had this data from John Steiner. But later on Ken's keen ears spotted obvious discrepancies in this information. On checking back with Steiner the matter was straightened out, for Hugh Davis had mastered the Steiner-Davis records from his records rather than those in John's possession. This is the way my data shape up for these masters made originally for the Edison company.

New York, October 13, 1928

11245-A Alabama Stomp	- Ed 51854
-B "	- Ed 51854
-C "	- Ed 51854, SD 106, Riverside 1048, VJ 5829-8
11246-A Stampede	- Ed 51854, SD 106
-B "	- Ed 51854
-C "	- Ed 51854, Riverside 1048, Riverside SDP-11(side 9), VJ 5829-8

New York, November 10, 1928

11291-A Hurricane	- Ed 51878, SD 105
-B "	- Ed 51878, Riverside 1048
-C "	- issued copies unknown
11292-A Black Bottom Stomp	- issued copies unknown
-B "	- Ed 51878, SD 105
-C "	- Ed 51878, Riverside 1048

We are not certain that Edison issued all three "Takes" for the four tunes listed. We know those listed have appeared, and we know which "takes" were issued on SD. Further, it's my understanding that Riverside used the records in the late Harry K. Crawford collection for their reissues. The "take" shown was the one Harry had in his collection. When the Historical Jazz LP called "Vertical Jazz" 5829-8 came on the market I assumed they used the same material that was available earlier to Riverside.

These tunes may have been released on other LP's, possibly outside the USA. If so, we would be interested in the details. Perhaps the Edisons hiding in various collections will reveal that all "Takes" found the light of issue. Should my assumptions be incorrect or should additional data be available, please let us know.

BLUES IS MY BUSINESS

by VICTORIA SPIVEY

"SHE WAS MY BABY EVEN IF SHE WAS MY SISTER"

"THE COMING OF SWEET PEAS"

In 1909 I had an allowance of 50c per week from my father, Grant Spivey who was employed by the Southern Pacific RR line - but something was missing - I had no baby sister. So I began my greatest investment of my lifetime - save my money until I had one of daddy's old hats half-filled up. I had no idea that my parents knew what I was doing with the money - but they did! I was always begging for a little sister. So funny when I thought I had enough money to pay for her - since I thought that babies came out of the sky into a trunk of a tree. So that day of August 22, 1910 I took all my money up into the woods of Houston, Texas and sat on a stomp of a tree and waited for my baby sister. Along came our granny and she wanted to know what I was doing with all that money. I told her I was waiting for my baby! She smiled and took me by the hand and carried me home.

Talk about a miracle!! SWEET PEAS ADDIE SPIVEY was born that night. She was named after my mother, Addie - but I called her Sweet Peas because she was the sweetest thing I had ever seen. There was nothing nobody could do with me that night. I would not let anyone touch her but my mother, father and oldest sister, Leona. We grew up like 2 peas in one shell. When dad passed away I began to be a little mother to her. Mother went to work, Sweet Peas was my job and I done a good job. I would teach her every thing I would learn on the organ, every song I learned to sing, and when she grew up she wrote some fine music and compositions for me. When I left OKEH Records in 1929 and went to Victor I placed her on a two year contract with Victor, and she recorded with Luis Russell. In the 30s we worked our own shows all through Missouri, Texas and Michigan. Beside having a fine voice she was a helluva pianist with fingers as long as Earl Hines. What octaves she could hit! She retired in Michigan and was married. In later years she became ill. I was working on a contract for Joe Glaser with my husband - dancer, Billy Adams. Joe let us off the contract so I could go to Michigan to take care of my baby. This is what happened. My two nieces, Sweet Peas and I were out for a little drive one evening. I stopped and bought hot dogs and sodas. We ate them. When we arrived at home Sweet Peas told me, "Honey, your sister got to rest" - so she sat on the steps. And something said to me to go around and stand on the outside of the bannister. And all of a sudden I heard her strangle and give way into the bannister. I grabbed her, screamed for my husband Billy and a friend. When they got there she was dead - and I did not know it. They called the ambulance, carried her to the hospital. It was half-an-hour before I knew that my baby was gone forever. She was only 33. She was buried by Diggs Funeral Home of Detroit, Michigan. One thing I can tell you, she is forever on my mind. She would always protect me from the tough kids in school when we were young. Her stature was larger than mine. All through our time together we were very close. Wherever she is it is my greatest wish to be with her. It's tough to say this if it's heaven or hell.

If you would like to hear my baby sing - they have reissued some of her 78rpm's on to LP: One is a 45rpmEP on French RCA-Victor in which she sang DAY BREAKING BLUES, LEAVING YOU BABY, HEART BREAKING BLUES and LONGING FOR HOME backed up by members of Luis Russell's Band (1929). Other titles which she originally did for the Bluebird label in 1937 came out on an RCA-Victor anthology LP called "Women Of The Blues" (yours truly is also on this one). She sang I GOT A MAN IN THE BAMA MINES and COLD IN HAND. And one title that she did back in 1936 for the Decca label came out on an English Ace Of Hearts collection called, "Out Came The Blues-Volume 2". The tune was DOUBLE DOZENS (YOU DIRTY NO GOODER). It is really wonderful that the recording people of today have considered my sister important enough to preserve her performances by issuing her on LP and allowing the younger set to 'dig' her.

WHERE ARE THEY? by Frank Kelly

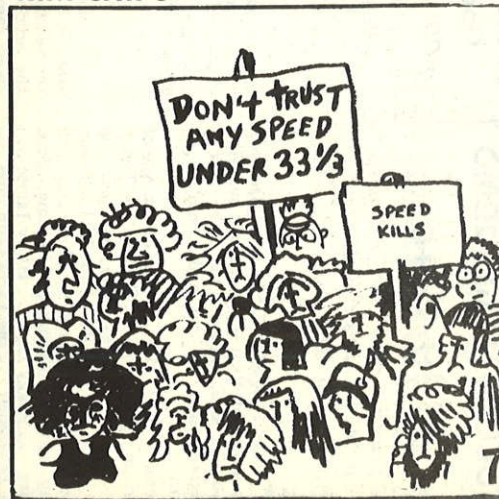
GENE WILLIAMS who sang with Claude Thornhill, his own band, records, TV, etc. now is head bartender at Joe Harbor's Spotlite bar on NYC's Broadway, a musician's hangout. PETE SALUATO, who was chief cook for 17 years at Jim & Andy's, a NYC bar-restaurant where the working musicians drop in for eats and drinks, passed away July 31, 1969 in Brooklyn, N. Y. at the age of 61. Pete was a nice guy and expert cook. While Jim & Andy's was moving from West 48th St. to West 55th St., Pete took a holiday out in California and fell in love with the Golden West.

WHAT'S HAPPENING IN GREENVILLE, S.C.: CHARLIE SPIVAK whom you all must have heard of, has a five piece combo the past two years at Greenville's Ye Olde Fireplace. We have heard that Charlie plans to make Greenville his permanent home. See his likeness on the cover of the Ray Noble Vintage LP with Johnny Mince, Jimmy Cannon, Bud Freeman, Milt Yaner (who's now with Si Zentner's band), Claude Thornhill, Glenn Miller, etc. LONNIE TURNER who played fine piano with the Atlanta Footwarmers many years ago was recently seen playing in Greenville with Buddy La Combe's combo at the Charcoal Steak House. DUKE WELBORN the leader of the old Atlanta Footwarmers is doing quite well in the real estate business in Greenville.

DICK STABLE, who you may recall years ago blowing hot sax and writing charts for Ben Bernie's band, was seen last May leading a big band in the Grand Hotel in Santa Ana California. Incidentally did you know that during Ben Bernie's college days he had a back injury playing football, and the rest of his life Ben wore a back brace with Dick Stabile bracing Ben up each morning and unlacing him each eve. SAL FRANZELLA who played fine legit and hot clarinet, and would inform you of that fact, passed away November 8, 1968 in Los Angeles, Calif. area of Cancer. Sal joined New Orleans Union when only 12 years old, studied legit clary with Jean Paquay, played around New Orleans till 1936 when he hit the road with Benny Meroff's band. Later he blew with Isham Jones, Paul Whiteman in '38- and from 1941 til 1947 he was on the NBC staff in NYC, and later went west to do gobs of studio blowing - also some recording work which proved Sal to be an excellent hot clary man. Also he was guest soloist in a symphony orch. on clary, bass clary and alto sax. Sal was 53 when he died. I seriously doubt that his obit appeared in the lay press - my clip was from a trade mag.

TONNY ZOPPI, a native of NJ, who for years was entertainment columnist for the Dallas Morning News nowadays is head of publicity and advertising for the The Rivera Hotel in Las Vegas Nevada and I've heard the Dean Martin owns a piece of that spot. Is that right? BERT NATHAN of the Broadcasters Inn in Long Island New York used to be the big name in movie houses, but not on the screen. He was Uncle Bert's Popcorn, a big seller in midwest film theatres. MAI BRITT who was doing well in the films until she took up with Sammy Davis Jr. is back in the films from which she should not have fled. I wish her renewed film success.

RIM CHIPS



SALUTING OUR PIONEERS via PHOTORAMA

CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY



Gentlemen:

I have put in the mail a large picture of a female Jazz Band with a male clarinet player that I thought you might find interesting. This is a picture of a Negro band that I assume was playing or formed in Chicago in the very early 1920's. May I say that I believe I've seen every picture in the jazz idiom ever published in the past 35 years, likewise read just about everything published here and abroad, but this picture I have never seen. I found this in an old phonograph in a Milwaukee Junk Shop along with considerable "memorabilia". So, I'm sending this in "in the interests of jazz collecting etc." in the hopes you or someone can identify it!

Also I wonder if you would give me some idea of who the following performer or performers is on an old Okeh, also found at the same time as most certainly I have an odd mislabeled item. The record is Okeh 8124-A and 8124-B of which these numbers were stamped into the record. However on the A side is numerals 8489-A - B side 8479-A (scratched in)

The song title on A side is COMIC YODEL SONG
The song title on B side is SING 'EM BLUES.

and the artist is labeled as Charles Harrison as tenor solo ace by EDDIE HEYWOOD which from the early origin of this record must be the Eddie Heywood, the senior. Now the puzzle is, the voices are definitely female and it seems that the voices are different on either side. The "Yodel" side definitely a novelty recording of the period but the "Blues" item is as "lusty and as downright blues" as I've ever heard. Right down into the Ma Rainey and Bessie (early) Smith idiom. Record is in E condition and the piano acc. is very good and reproduction is extremely good on a good Hi-Fi set up. (Would appreciate an identification of this).

As for myself I'm a retired musician from the 1919 to 1941 period and knew all the boys of the early Chicago period. I was a theatre musician at that time but used to jam after hours and roam the old Chicago South Side jazz spots, after hours, etc.

I get to use the Record Research from my son Richard Sorenson in Glen Ellyn, Illinois who is a V.P. for Gillette Razor in Chicago who finds collecting with me a relief from the "rat race", etc.

Sincerely
M. H. Sorenson



Identification from ZIP KEYES via researcher Dave Kingsbaker of Oshkosh Wisc. - ABE LYMAN & HIS ORCH. (Ambassador Hotel Los Angeles Calif. 1923): (1 to r) Ray Lopez, cornet; Gus Mueller, tenor & clarinet; Gus Arnheim, piano; Jimmy Welton, alto, clarinet, flute; Horace "Zip" Keyes, alto, clarinet; Charles Kaley, 2nd violin, vocalist; Vic Smith, trombone; Johnny Schonberger, 1st violin; Jake Garcia, bass, Charlie Pierce, banjo and seated, Abe Lyman.

Wrote about this
in the publication.

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